

# THE *Journal* AER OF THE *Association*

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**January, 1952**

**Volume XI, Number 1**

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**THE ASSOCIATION FOR EDUCATION BY RADIO**

# The President's Page

**T**HIS ASSOCIATION finds itself able to resume publication of the *Journal* after a lapse of several months due to a variety of organizational problems. The officers and board members wish to make clear their realization of the great charge that has been placed before them and to pledge to the membership and to all educational broadcasting interests that a continuing effort will be made to carry on and enlarge the work for which AER has been noted in the past.

A part of this charge arises out of the continuing support of the membership in spite of the fact that very little has been supplied in the way of any direct service during the past few months. Nor has it been possible to completely inform our members as to why they were not receiving anything direct in return for their dues. It is significant to note that a great number of those dedicated to the future of educational broadcasting reaffirmed their faith in AER through their response to our recent membership drive. Many of these have paid their dues through 1953 and many others have voluntarily taken new professional memberships and paid higher dues. This support has made it possible for us to resume our *Journal*.

We have been active during the past few months with several significant programs being developed. Elsewhere in this issue you will find more details on these activities. Our greatest problem has been a lack of adequate finances to carry on this publication. It is our most expensive operation. It consumes our entire income and this in spite of the fact that our editor works without pay. As a matter of fact, no individual receives any remuneration for any work connected with the widespread functions of the Association. Without funds it is impossible to expand our services as we should. This remains a major problem that affects each one of us and every effort is being made to solve it.

Here then is another part of the

charge that faces the elected officers of the Association. Any organization dedicated to a common interest connected with the common good [and such an interest is certainly the bond of AER] will have its success measured in terms of its services to its constituency, both direct and indirect. AER can gain greater stature by expanding and strengthening those services that are reflected in the needs of its members. This can be accomplished only when the mechanical functioning of the Association is on a firm footing. The situation at present holds great promise that this operational status may soon be realized.

AER has been criticized for not having any sound "reason for being." It has been said in too many quarters and for too long a time that we came into existence for reasons other than expanding the use of broadcasting as an educational tool. We submit that this is completely unjust and that the worst that can be said is that a working function has not been spelled out in words of one syllable. Perhaps a specific definition has not been too easy to formulate in the past. But more recent developments in educational broadcasting have clearly defined the function for each organization working in this area. It is possible that some plan should be found to accomplish more closely coordinated activities of these organizations and no doubt the subject will come up for many discussions in the future. However, the question of the moment is, "How do we state briefly the function of our organization as one of those dedicated to the best interests of educational broadcasting?"

To answer this question is a part of our charge that is shared by the officers and members of AER. One characteristic of this Association that is unique is that it is composed primarily of consumers. The greater percentage of our members are teachers who use broadcasting as instructional ma-

terial. The next largest group is made up of those who can instruct in the best use of the media, prepare materials for them, or are directly concerned with representations that will assure that there will be facilities available for such use of the media. Our emphasis is always directed at the individual, in this case the individual consumer. Our service is that service that will best answer the needs of the individual. Our function is to understand these needs and to satisfy them through bringing together information and materials from the expressions of authorities and the exchange of ideas. This is a program that can well establish a singleness of purpose for AER for some time to come.

There is a word of caution for all who work in the development of this program at this time. If our effectiveness is to be developed to the highest degree we must remember our relationships with other groups also dedicated to the greatest advance of educational broadcasting. We must strive to be informed of the national scene and act in accordance with that policy which has been set as the best for all concerned. We must remember that we are

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The *Journal of the AER*, published monthly except June, July and August by the Association for Education by Radio, Association and Business Office: 228 North LaSalle Street, Chicago 1, Illinois. Editorial Office, to which all material for publication should be sent: 301 Johnston Hall, University of Minnesota, Minneapolis 14, Minnesota. The *Journal of the AER* goes to all members of the Association. Annual dues \$3, of which \$2 covers a year's subscription to *The Journal of the AER*. The payment of dues entitles a member to attend all meetings of the Association, to hold office and to receive services. Send applications for membership to Josephine Heuer, treasurer, St. Louis Public Schools. Advertising rate card sent on request. The Association assumes no responsibility for the point of view expressed in editorials or articles. Each must be judged on its own merits. Entered as second-class matter October 2, 1945, at the post office at Chicago, Illinois, under the act of March 3, 1879. The Association for Education by Radio is incorporated under the laws of the State of Illinois as a non-profit organization for the purpose of furthering the best interests of radio and education.



## Educational Possibilities of Television

**T**OO LONG A TIME HAS ELAPSED since the last issue of the *AER Journal* was published in April, 1951. Not even the writer could have foreseen at that time that members would not be reading another issue in September. There is no need to repeat what President Crabbe tells us elsewhere in this issue. Printing bills cannot be paid without money and the Executive Committee exercised wisdom in not proceeding until the funds were in hand. They now feel that the dues received in the recent membership drive, with the addition of sales of advertising by our Business Manager, will make possible the publication of five issues for the current school year. Issues are being planned, therefore, for the months of January through May.

**Readers are urged to assist the Editor** immediately by sending him articles of general appeal to the members. Since a majority of AER members are teachers, accounts of successful utilization procedures are always welcome. However, articles describing the production of successful educational programs, especially those planned for classroom use should not be overlooked. Important research reports should also reach our readers. AER believes in getting the facts and proceeding on the basis of all evidence available. Then, too, news notes about AER members are always read with interest by others in the field. A successful *Journal* can only be published when every member cooperates. How about it?

**Education needs TV channels**—Educators' experience with radio indicates the necessity of reserving an adequate portion of the TV spectrum for educational stations. The JCET is doing an excellent job in pressing for this reservation. It needs the assistance of every AER member. You can assist by writing or telegraphing the Federal Communications Commission, Washington 25, D. C., urging that no less than 10 per cent of available TV channels be set aside permanently for educational institutions.

**Will TV replace radio?**—There is danger that educators as well as the lay public reach the erroneous conclusion that TV is superior to radio and eventually will replace it. Nothing could be farther from the truth. In drama, for example, sound alone can often present a program which stimulates the imagination to a greater degree and is far more effective than when accompanied by sight. Is the effectiveness of a news broadcast heightened by seeing the speaker?

Television production costs may gradually be reduced in the future, but it seems likely that they will never be as low as radio. That being the case a choice has to be made. In deciding which medium to use, this question needs to be answered: "Will sight increase the effectiveness of the production sufficiently to justify the additional cost?"

TV has potentialities which are still unrealized. Adding sight to a successful radio program hardly constitutes progress. If television is to become unique it must be the result

of constant groping for new ideas, new techniques. Only in that way is there hope that it may emerge as a new art form. Perhaps commercial television has been working too hard to change red deficits to black balances. Perhaps, as has been often the case in radio, educators will have the time and imagination to do the pioneering which alone can release television's potentialities and establish desirable patterns for the future. Television is facing a great deal of adverse criticism today—much of it justified. Allowing present patterns to "jell" would be a catastrophe.

**Educators must begin using TV**—Lack of a TV station should not keep educators from using television today. Commercial TV operators are eager to cooperate with schools and colleges in the presentation of programs. This is mutually beneficial. It makes possible the presentation of interesting educational material to established TV audiences and also fills unsold station time. It provides training and experience in the new medium to educators who later may put it to good use in the operation of educational stations.

"Closed circuit" television should not be overlooked. This wired variety of television is comparable to a central sound system and makes possible the presentation of programs within a building to all rooms equipped with receivers. The medical profession has already become aware of the value of "closed circuit" TV in providing medical students with a better view of surgical techniques. One large medical school has already installed the necessary equipment. It is probable that such equipment will become standard for all medical schools in the not-too-distant future. It offers similar values to teacher-training institutions. A "closed circuit" television camera installed in each room of a laboratory school will make it possible for prospective teachers to observe the best teaching practices without disturbing the regular class routines as is necessarily the case when, in groups, they are present in the classroom.

Plans for the first unit of the new College of Education Building at the University of Minnesota call for the installation of a "closed circuit" television system in the rooms to be occupied by University High School. This will preclude the necessity of making classrooms large enough to accommodate both the regular class and a group of "observers." It is estimated that the savings in classroom construction costs will more than pay for the TV equipment.

Perhaps other institutions are making similar plans. Any information along this line should be sent promptly to the Editor so he can relay it to AER members through the columns of the *AER Journal*.

**Next month** your Editor plans to comment further on the future of television, particularly on its educational possibilities and the responsibilities of all of us in helping it attain its maximum potentialities. We welcome any suggestions which readers may care to make.—TRACY F. TYLER, Editor.

# Columbus Radio Institute — 1951

Anne M. Rickard

Bureau of Public Relations, Ohio State University

**T**O SOME 500 PERSONS attending the traditional dinner at the 1951 Institute for Education by Radio-Television, FCC Commissioner Frieda B. Hennock hurled a challenge and a warning. "The fight for educational television is by no means over. It has just begun!"

In a spirited address, which marked the start of a memorable closing session, the only woman member of the Federal Communications Commission declared that education's victory in the battle for TV channels was but a preliminary one. The commission's proposal to set aside 200 channels did not go far enough, she said; 500 would be required for a "workable, nation-wide system."

She declared: "We must not rest until a substantial portion of the television spectrum is finally and permanently reserved and the TV stations are built and in full operation."

Even with a "home in the spectrum," the responsibilities of educators will not cease, she pointed out. Advising development of a long-range program, Miss Hennock urged educators to:

[1] Investigate to the fullest extent possible television's teaching potential, both on a formal-classroom and informal-home basis;

[2] Explore each individual community for the educational resources which can co-operatively be used in the building and operation of a TV station;

[3] Program TV in a way that is as stimulating and entertaining as it will be informational and educational.

She called "short-sighted" the opposition by commercial broadcasters. "Educational television," she predicted, "will serve as a 'pilot plant,' as an experimental laboratory for commercial television. . . . But perhaps most important, educators will bring to television the high moral purposes which characterize their endeavors."

The provocative, sometimes heated, discussion which followed the Commissioner's address began as an informal panel on the impact of television, ably chaired by Dorothy Gordon, moderator of the New York Times Youth Forums. Participants were: Paul A. Walker, FCC vice-chairman, in the role of

grandfather; Dr. Benjamin Fine, education editor of the New York Times, as a father; teen-ager Jerry Wither-spoon, of West high school, Columbus; and Phyllis Lusch, a pupil of Fairwood elementary school in Columbus.

In a preliminary exchange of views on children's programs, young Phyllis declared her preference for "mysteries and Westerns." Admitting that his own three young daughters liked "mysteries and crime" on television, Dr. Fine related: "I heard my youngest discussing the best way I could poison my wife!"

Doubtful that such programs would have any lasting effect on child viewers, both the Times editor and Commissioner Walker asked for greater selectivity in TV programming and more "worth-while character-building programs" in the good evening hours.

In the verbal skirmish set off by participation from the floor, commercial broadcasters argued that they must cater to popular tastes in order to survive; they must meet payrolls. Objecting to the telecasters' "assumption that most of the people in this country are morons," Mrs. Donald P. Cottrell, wife of an Ohio State University dean, stressed the need for stern parental guidance in home viewing.

Said Frieda Hennock, in reply to the commercial charge that TV is an expensive art, "Make a dollar! But don't try to make a 1,000 per cent profit!"

To a somewhat apprehensive first-timer in the banquet hall, Institute Director I. Keith Tyler re-stated the long-standing objective of the Ohio State University conference: to encourage frank expression of ideas from all participants.

"We pull no punches," said Dr. Tyler. "The Institute has always welcomed all parties to these controversies. But I don't think the Institute itself has any particular policy except getting together these people who believe so heartily in the American idea of talking things over, and thereby advancing whatever is in the best interest of America in the field of communications."

At the 21st Institute, which attained

its majority in a year of TV controversy, it was evident that most of the 800 conferees were primarily interested in talking over things pertaining to television. They wanted to know how, when, and by whom this new medium could be put to use for educational purposes.

Commissioner Hennock summed up the thinking of many delegates in this manner: "I do not mean here to over-emphasize television or to slight radio. Each has varying merits insofar as teaching is concerned. . . . However, in the last few years almost all our efforts have been concentrated on television which offers education a new and fresh horizon and a greater opportunity."

Problems in educational radio, she pointed out, could have a "natural development." There was an immediacy to the matter of educational telecasting.

Also understandable, in the year of TV channel dispute, was the sharp divergence of opinion as to how television can best serve the public interest. Speaking on that topic in the opening general session, U. S. Senator William S. Benton declared "The issues are too big, too important, to be left in the hands of a single agency" like the FCC, and outlined a proposal to be introduced into the Senate calling for a study of the role the government should play in developing TV.

He told the educators: "You have taken the first step toward the realization of television's great educational mission. Leadership in the next step must continue to come from you. That means, you must learn to be publicists, and promoters and politicians, as well as educators."

Rabbi William F. Rosenblum of Temple Israel in New York, eloquently supporting the cause of educational TV, said: "Certainly we want to be entertained, but I think it is about time we realized that in addition to entertainment, there is an obligation on the part of everyone who uses public channels for enlightenment."

Two industry representatives held that commercial telecasters were al-



ready doing a good job in public service programming "under the circumstances." James C. Hanrahan, WEWS general manager, Cleveland, also deplored the "needless and fruitless feuding among various agencies concerned with television."

Chris J. Witting, general manager of the DuMont television network, called the FCC proposal to give 10 to 25 per cent of the TV channels to educational institutions "impractical and wasteful." He doubted that any such institution had the manpower and experience for sustained TV programming, "even though it did have the money."

A noteworthy step in financial aid to education by radio came with the announcement of a grant of \$300,000 to the National Association of Educational Broadcasters to produce five new series of programs for use on educational stations throughout the United States. Donor was the Ford Foundation Fund for Adult Education.

Announcement of the grant highlighted an address by the NAEB president, Seymour Siegel, before a Friday night general session on the status of educational broadcasting. Other speakers on the panel included: Robert Saudek, ABC vice president; Brig. Gen. Telford Taylor, general counsel for the Joint Committee on Educational Television; and Robert B. Hudson, director of broadcasting at the University of Illinois.

Sharply critical of the "quantitative aspects" of the Joint Committee's report to the FCC last winter, the network executive likened educational broadcasters to "Lilliputians" attacking a commercial "Gulliver." The metaphor was not meant to disparage the former, he pointed out, and added that the two groups represented "entirely separate entities which should have entirely different aims."

General Taylor attributed the popular interest which educational television is arousing to a "deep and widespread dissatisfaction with the present scope and quality of television programs." The underlying feeling, he said, is not one of distrust of either intentions or abilities of commercial broadcasters; root of the problem is the "narrow economic base of broadcasting."

Looking to the future, Robert B. Hudson observed, "If the American public is to get the broadest and most

complete radio and TV program service, education must hold up its end." Commercial broadcasters would continue to supply entertainment-centered programs and an occasional worthwhile public service program, he said. But in an era of crises, when informed and perceptive persons are needed to identify and resolve difficult problems, "hitchhiking democracy is not enough."

The 1951 emphasis on television, which dominated all general sessions with one exception, also was evident in most of the 30 special-interest meetings and work-study panels which form the "working heart" of the IERT. Among those meriting special applause by conferees were sessions on politics and broadcasting, radio and television news, children's programs, next steps in TV for educators, and a noteworthy meeting on TV production featuring three of the nation's most distinguished television producers. They were: Ted Mills, chief of TV productions, NBC, Chicago; Worthington Miner and Fred Coe, managers of program development for CBS-TV and NBC-TV, respectively.

In a discussion of how quality of programs can be enhanced without endangering popularity, Miner said that "quality" does not have to be ponderous and remarked that education does not necessarily stop when commercialism steps in. He pointed out that Shakespeare was a vulgarian in his time and would not have been acceptable to educators of that day.

Mills declared that educators can help commercial broadcasters by gaining support for quality shows, and Coe expressed a belief that commercial broadcasters are already using TV as an indirect educational force.

The political aspects of TV came up for discussion in a stimulating session chaired by Morris S. Novik, New York public service radio consultant. Stressing the power of telecasting in molding public opinion, Edward T. Ingle, director of radio and TV for the Republican National Committee, said, "For a candidate to ignore radio—and more especially television—is political suicide."

Kenneth D. Fry, radio-TV director for the Democratic National Committee, urged broadcasters to help build better political programs, and stated "it is a real public service obligation." Other discussants were Benedict P.

Cottone, chief counsel for the FCC, and Richard M. Pack, WNEW program director.

A public service policy on the part of radio can be a defense against a "crisis" brought on by the growth of television, said M. Robert Rogers, vice president and general manager of WGMS, Washington, D. C.

In a talk before a special-interest group on "Building and Holding Audiences for Radio and Television," Rogers observed: "It takes longer to build a profitable operation, if you choose this course . . . but once you build on this solid foundation, you're in business for a long time to come."

A Baltimore TV executive, in a session on educational broadcasts through commercial stations, told educators that television teaching should employ kindergarten techniques even for the most intellectual subjects. Predicted Arnold L. Wilkes, WBAL-TV program manager: The new "TV school marm" will be an intellectual actress.

Speaking before a session on organizing listeners' councils, Mrs. Charles G. Weeks of the Greater Cleveland group criticized commercial telecasters for following some of the bad program practices of radio and adding a few of their own. "After you have seen the same dog act three or four times in one week," she admitted, "you are glad that you still have a radio in the house. Low-cut strapless gowns, a leer or a gesture that turns a perfectly natural remark into something filthy, have no place in our living rooms."

Current video offerings for children were sharply attacked by Thomas D. Rishworth, director of the University of Texas Radio House and radio-TV chairman of the National Congress of Parents and Teachers. A panel speaker in the meeting on children's programs, he urged parents to demand more from their television receivers than cops and robbers, Joe Miller gags, ukeleles, and skim-milk travelogs. Neither radio nor television is now giving more than "lip service" to education, he said.

Another Texas educator, Prof. Gale R. Adkins, said the trend of research on children's radio and TV programs now is to determine reasons for listening habits rather than duration of listening. He asked educators and broadcasters to make greater use of such

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# Writing for Radio

Olive McHugh

Program Officer, Radio Division, United Nations

**T**HE RADIO SCRIPT reaches its audience through the ear alone and is written for the ear. However, it must present a picture for the mind's eye. You must be able to make the listener see in his imagination all of the things he would see if he were actually viewing the speaker, or seeing the play.

First of all you must make sure that your listeners will stay with you. No one of your classmates is likely to leave the class while you are making a speech. In fact, he probably would not be permitted to leave even if he wanted to. Neither is anyone likely to get up and stalk from the theater if your play does not get off to a good start. His attention will be held by the movement on the stage. And, as to your reader—if your first lines fail to catch his interest, he's quite likely to glance on down the page, skip your long-winded introduction, and perhaps get absorbed somewhere in the plot.

But radio! Unless you can catch and hold your listener from the moment you start—*Click*—you are cut off and you might as well never have wracked your brain or pushed your weary pencil far into the night.

**So, observation number one.** You must get off to a good start. Your opening lines must be attention-getters, teasers. They should have in them an element of conflict or suspense, so that the listener will stay with you to the finish. Let's illustrate what we mean. Suppose we started a show with the lines:

JOHN: Now, you've done it. Just you tell me how we're going to feed seven kids on seventy-five dollars a week!

MARY: But, John I didn't know when I signed the lease that seven children went with the house. Oh, Dear!

Would you like to hear the rest of the story? Ask yourself why. Suspense and conflict have been injected into the opening speeches. What kind of lease did Mary sign? Who are the children? What will John and Mary do with them?

**Observation number two.** This is a trick you must keep ever in mind. Make the scene and action vivid. You

must give a sort of third dimension to your script, but you must do it with words. Make your listeners know that there is a window here, a door there, a box of candy on the table. Make them

*Television is here to stay! But, so is radio! Competition breeds progress. Radio must shed the inferiority complex it has assumed in the last two years and meet the challenge with a new vigor and a fresh approach. The market for radio writers becomes greater than ever. This is no time to let up on the training of young writers for radio. This is the time to re-emphasize and clarify the qualities of good radio writing. For this reason, we reprint here by special permission, an article from the March, 1949, issue of Literary Cavalcade, a Scholastic Magazine.*

see where the characters are, what they are doing. This can be accomplished simply through the dialogue itself with such lines as:

Close the door!

There, now this is a secret.

Here, have another piece of candy.

Henry! Come out from under that bed this minute!

Of course, you aren't going to say things like this unless they help the story along, any more than you would close a door suspiciously or have one of the characters under the bed in your play for no reason at all.

**Observation number three.** Let the dialogue carry your plot along. Every line should move the plot toward a well designed climax or conclusion. If it doesn't, cut it out. It will slow the pace. It doesn't belong in the script.

**Observation number four.** Do not have too many characters. On the stage it might be all right to present the story of the old woman who lived in a shoe. You might even make each of her many children seem very important, and there would be no difficulty. The eye would easily distinguish one from the other. It's a different problem, however, when the ear must identify the characters by voice alone. Four to six

characters are probably as many as you can use safely in a script and these have to be contrasted by age, voice quality, or sex, if the listener is to keep them clearly in mind.

So, here is a problem. If you were developing the opening lines suggested earlier, what would you do about the seven children? We won't give you the answer to that one.

**Observation number five.** You must be a master of transitions. In writing a story or composition you have learned to let the first and last sentences of your paragraphs act as bridges for your thoughts. In a stage play you drop the curtain on a scene, shift the flats, and take your audience into another world. In radio you must learn to move surely from one scene to another. There are several accepted ways of bridging time and space. Perhaps the surest and simplest method for beginners is to use a narrator. Suppose, for example, that we pick up a scene just as it ends:

TOM: We've got to meet where no one will suspect us.

SUE: I know. Let's meet at Snody's Drug Store.

JOE: All right then. Everybody be there promptly at eight. [FADE]

NARRATOR: Now Snody's Drug Store was the accepted hang-out for the neighborhood crowd. And so, when eight o'clock came, there was nothing at all strange about six pairs of elbows being propped upon the counter. Pop Snody looked over his glasses at them and said [FADE]

POP: What'll it be, one soda and six straws?

It looks easy, but there are at least four things to watch in using even this simplest transition.

1. A line at the end of the scene hints what the next scene will be.

2. The narrator picks up the hint and shifts the scene with words.

3. The first speech following the narration identifies the new scene.

4. The FADE comes only at the end of the scene and at the end of the narration. It is generally unwise to fade into a scene.

This is just one transition device for radio script writing. When you have mastered this, you will want to investigate other possibilities with sound and music.

That leads directly to the consideration of sound and music as special tools

of the radio writer. Learn to use them skillfully. Sound effects can either sharpen the effect of a script, or they can clutter it to a point of confusion. It is a safe rule to use them sparingly and only when they will add to the immediate effect desired. Music, too, must be used with a sense of artistry. It should never be applied to a script as a purely detached element. It is used frequently to create mood or atmosphere and like sound it can be effective as a scene-setting or a transition device.

These are just a few of the things you need to keep in mind if you want to write for radio, but the most important element we have left for last. An artist might be skillful with brush and color and never paint a great picture. The pianist might be a technical wonder at the keyboard, yet play without soul. In the same way, the scripter might have complete mastery of the tools and devices used in radio writing and never write a worthwhile script. The idea remains the most important element of any art. You must have something to say. But, you ask, where will I find the ideas? They are everywhere. A cold fact taken from the newspaper can often be turned into a warm human interest story. Take this one for example:

Two-thirds of the people of the world do not have enough to eat.

It is a terribly important fact, but few readers will be impressed by it, simply because fractions do not appeal to the emotions. The script writer will see in the same figures the story of a single child in Asia, starving from hunger. He'll tell the story simply, dramatically, and the listener will somehow care.

That is the script writer's job—to interpret big problems and general truths in terms of their effect on the life of a single human being. So, to be a good radio writer it is not enough just to be a master of the tools. You must have a story to tell, a message to give, before you can write.

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the ones who set that policy and we must not endanger it by riding off in several directions at once. We are at all times concerned with the individual and with what we can best do for him, but we must not translate this concept selfishly to the extent that we forget

that often successful service to the individual can only arise out of cooperative effort with a larger group. We owe it to ourselves to know the nature and extent of our program of action and to move it along accordingly.—JOHN C. CRABBE.

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occasions as the IERT to develop coordinate research projects in radio and television.

Demonstrations of a Philadelphia school telecast, which was broadcast locally over WBNS-TV, made up the single special session at the 1951 conference. Produced by Gertrude Novokovsky, radio-TV staff member of the Philadelphia public schools, *Teletown Express* was observed in production at the local studios and was followed by a brief critique in the ballroom of the hotel. Martha A. Gable, assistant director of school-community relations for the Philadelphia public schools, introduced the demonstration.

Single major session in which radio broadcasting offshone TV was that devoted to international affairs—voted by many persons as the “most intellectually stimulating” feature of the entire Institute program. Question posed was: “Is broadcasting an effective medium for developing understanding among nations?”

In a brilliant presentation of the basic problem, William H. Whyte, Jr., associate editor of *Fortune* magazine, defined the “seminal myth” which constitutes the hard core of misunderstanding of this nation: “The concept of America as a country totally without spiritual or moral purposes: the new Carthage—all money and no soul.” To combat this myth, admittedly “congealing fast,” Whyte underscored the need of “a central unifying theme . . . even if we must go at the campaign of understanding in bits and pieces.”

Speaking on the effectiveness of the Voice of America, its chief, Foy D. Kohler, called that tremendous operation “one of the best investments ever made with the tax-payers’ money.” He pointed out that the Voice was currently broadcasting around the clock over a world-wide network in 33 languages, sending out more than 80 separate programs a day.

Monitoring indicates that it can be heard 25 per cent of the time even in

Moscow, where the jamming is concentrated, Kohler said, and added: “With the assistance of the well-developed grapevine, the Voice can deliver an important message to practically the entire population of the satellite states within a matter of hours.”

Also featured on the panel were James Day, former station relations officer with SCAP in Tokyo, and Dorothy Lewis of UN radio. John C. Crabbe, AER president, presided.

International in scope and interest since its beginning, the 21st Institute attracted visitors from 12 foreign countries.

The 1952 Institute will be held at the Deshler-Wallick hotel in Columbus, April 17-20. In announcing the dates, Dr. Tyler said that the meeting had been moved forward two weeks to avoid conflicts with meetings of other groups and thereby make it possible for more interested persons to attend the Columbus conference.

During the past few months AER has greatly expanded its activities in the formation of two working committees in cooperation with the Department of Audio Visual Instruction of NEA. One of these has been working since early last summer and the other is just now being formed.

AER and DAVI are now forming a new Committee on Radio and Recordings under the leadership of Kelsey B. Sweatt. This group has not formulated all its plans as yet but will be providing certain portions of the program at Boston.

#### STATEMENT OF THE OWNERSHIP, MANAGEMENT, AND CIRCULATION REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, AND JULY 2, 1946 (TITLE 36, UNITED STATES CODE, SECTION 233)

Of the Journal of the AER published Monthly, September to May, at Chicago, Ill., for October 1, 1951.

1. The names and addresses of the publisher, editor, managing editor and business managers are:

Publisher: Association for Education by Radio, 228 N. La Salle St., Chicago 1, Illinois.

Editor: Tracy F. Tyler, University of Minnesota, Minneapolis 14, Minnesota.

Managing Editor: None.

Business Manager: George Jennings, 228 N. La Salle St., Chicago 1, Illinois.

2. The owner is: The Association for Education by Radio (a non-profit corporation), 228 N. La Salle St., Chicago 1, Illinois.

President: John C. Crabbe, College of the Pacific, Stockton, California.

Secretary: Betty Ross, NBC, Merchandise Mart, Chicago, Illinois.

3. The known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None.

4. Paragraphs 2 and 3 include, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting; also the statements in the two paragraphs show the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner.

Tracy F. Tyler, Editor

Sworn to and subscribed before me this nineteenth day of October, 1951.

Anna M. Nygren, Notary Public

(SEAL) (My commission expires March 18, 1956.)

# TV Rehearsal Camera Chain \*

Philip Lewis

South Shore High School, Chicago

**H**ERE ARE PLANS AND SUGGESTIONS for the construction of a semi-mockup camera chain well within the scope of any school. Access to the common tools, odds and ends of wood, wire, miscellaneous electrical parts, and an unbounded supply of interest and enthusiasm are all that is needed.

The finished product will provide a satisfactory means of getting effectively into educational television. Scripts, play adaptations, public relations programs, talent shows, and special events rehearsals designed for video can be perfected in the school and made ready for "airing" with a very minimum of live studio rehearsal time.

The school staff, as well as student groups, can be introduced to the procedures and techniques of television production, and thus help to set the stage for the time when schools take up their option on the "educational channels" and exploit video's potentialities for instruction and learning.

The equipment in use at the South Shore high school consists of two cameras, a boom microphone, a video control console, an audio control console with phono input and turntable provision, and the associated headphones and cables. The external dimensions of the units are purposely omitted in the description that follows, since they may be scaled down for use by elementary school groups or made proportionately larger and more elaborate for college and university utilization. Additional cameras can be added by simply making duplicate installations in the video control console. Although the equipment is not complex, the inherent functions of the various units are preserved for practicality.

**The Camera**—A rectangular wooden box of suitable proportions is fitted at the front end with a "lens turret." This is a disc of Micarta drilled to take four different sizes and lengths of metal tubing to simulate the "Long

Shot," "Medium Long Shot," "Medium Close Up," and "Close Up," lenses. The turret is mounted on a shaft extending through the entire length of the camera and terminating in a four-contact rotary switch that can be manipulated from the rear panel. As the handle of the switch is moved from one position to another, the lenses on the turret will change positions correspondingly. An aperture as large as the largest lens opening is cut in the front panel just behind [and in line with] the largest lens when it is in the top position. Another opening, rectangular in shape, is cut in the back end of the box [above the lens switch] and is fitted with a metal viewing hood.

Two red-jeweled pilot lights are mounted in the corners of the front panel just above the lens turret. Two similar lights are installed on the rear panel of the box above the viewing hood. These comprise the "on-the-air" signal lights. An eight-contact terminal jack is fitted to the left side of the camera box near the rear to accommodate the connecting cable. A phone jack is placed in the lower right corner of the rear panel. This terminal eventually connects to the director's intercommunication system.

The electrical components are wired as shown in the schematic diagram and both cameras should be wired identically so that they will be interchangeable as far as the connecting cables are concerned. A hinged door in the side of the camera box will permit easier assembly and facilitate future repairs and adjustments.

To enhance the appearance, metal foundry or wooden letters are applied to the camera sides, identifying the school or institution, for example: SSSS-TV. Numbers, designating the particular camera, are mounted in front to assist the director later on. Pieces of wood, properly shaped, are added to provide the appropriate external contours for impressive realism.

A length of metal tubing, attached to the under side of the camera and angling out to the left, supplies the handle. The end of the tube is pro-

tected with a rubber crutch tip and completes the camera.

The mounting base may be adapted from a discarded surveyor's or camera tripod, fitted with braces and a set of casters at the bottom. A U-shaped piece of band iron is bolted to the center of the top disc to permit horizontal rotation, while the ends of the metal piece are bolted to the sides of the camera box to provide tilting action.

**The Video Control Console**—Construct a cabinet with a hinged top and a slanting front panel. The inside cavity is divided into three equal compartments by the insertion of two light-tight partitions. The front panel is fitted with three "windows" [approximately 7" x 7"] of opaque glass, masked to resemble viewing scopes.

On the rear wall inside the cabinet, install one flush mounting, 110-volt lamp receptacle in the center of each of the left and right compartments. Install two such sockets in the center compartment. From left to right, fit the sockets with lamps colored as follows: green, green, red, red. These lights will indicate when the cameras are turned "on or off," which camera is "on-the-air," and when a montage is being used.

A small 3½-5 watt phono amplifier is fastened in place inside of the left end of the cabinet so that its controls can be operated from the outside. This is the director's intercommunication amplifier. A compact voltage reducer and rectifier unit, designed to provide six volts direct current for the small pilot signal lights, is mounted in the corner inside of the right compartment.

The rear of the console is fitted with two eight-contact terminal jacks, identical to those in the cameras, to accommodate the plug-in cables. Two phone jacks, to connect the director's intercomm to the headphones of the boom mike man and the floor director, are located also in this vicinity.

On the front panel, just above the left [for Camera #1] and right [for Camera #2] viewing panes, install identical sets of five differently col-

\*For a description of some of the uses of the camera chain, refer to: "English TV—An Adventure in Communication" by Isabel L. Kinchloe and Philip Lewis, *AER Journal*, February, 1951, p. 51.



ored pilot lights. Starting from the outside, in each case, the lights should be white, amber, blue, green, and red. The red lights on the video console operate simultaneously with the red lights on the cameras to indicate "on-the-air" conditions. The remaining lights are illuminated in sequence as the cameraman changes the position of the lens turret in response to the director's orders.

Below the center viewing pane, which indicates which camera is "on-the-air" and when a montage has been effected, place four switches and two two-contact jacks in the order listed: Switch-1, "on-the-air" Camera #1; Switch-2, Camera warm-up; Jack #1, director's microphone; Jack #2, assistant director's headphones; Switch #3, "on-off" D.C. Power; Switch #4, "on-the-air" Camera #2. Connect all of the components as shown in the schematic diagram.

**The Boom Microphone**—A gym high-jump standard mounted on casters makes a very satisfactory upright for this item of equipment. A U-shaped piece of band iron, bolted to the top, provides a fulcrum for the boom to tilt up and down. The boom itself is made from a short length of one-inch diameter brass tubing centered and fastened into a block of wood. This mounting block is about eight inches in length, four inches thick, and as wide as the distance between the arms of the metal "U." Screws driven through single holes in the ends of the metal piece into the wooden block secure this portion of the boom in place.

A metal weight is drilled with a one-inch bit and fitted with a set screw. This composes the counterweight and can be secured at the proper position on the short end of the boom to balance the long end of the boom and the microphone suspended therefrom. The long end is achieved by forcing a tube of smaller diameter into the end of the larger tube and fastening it there. This second tube should be at least six feet in length, and the microphone suspended securely at the extreme end.

A simple lever system is utilized to control the tilt action of the boom as well as its horizontal rotation. A wooden handle, about three feet in length, is hinged to the upright about three feet from the floor and parallel to the short end of the boom. A vertical

connecting lever is hinged to the back end of the wooden boom block, and also hinged to the top of the handle, about eight inches from the upright. Adjust the counterweight to pull the microphone gently upward when the control handle is released.

Attach the microphone cable to the boom by regularly spaced metal hangers. This cable terminates at a junction box fastened to the front side of the upright. The junction box also accommodates a phone jack for the boom mike operator's headphones and originates two lengths of cable that connect to the audio and video consoles respectively.

**The Audio Control Console**—This item may be assembled from any P.A. amplifier and speaker unit having an output of fifteen watts or more. These parts, when combined with a single or dual phonograph turntable and pickup

arrangement, provide sufficient flexibility for almost any eventuality. If desired, a decibel or volume level indicating meter can be installed, and the turntables can be of the 33 $\frac{1}{3}$  rpm variety to permit the use of transcription discs.

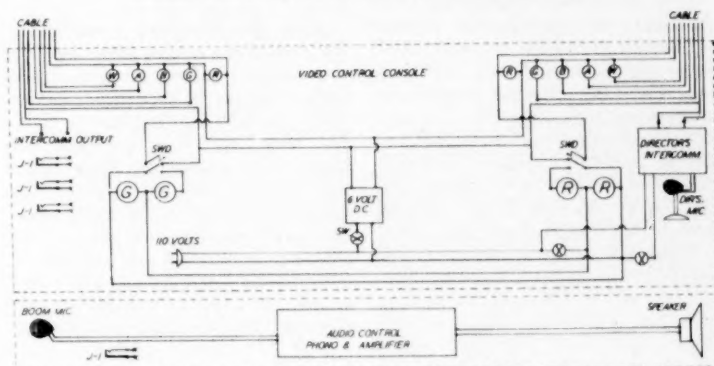
For convenience, all of the above are placed in a single console. The loudspeaker is housed in a separate cabinet which recesses into the console, but which can be removed to a more distant location when required. This is accomplished by use of an extension cable coiled at the back of the speaker recess.

**Cables and Fittings**—The cables connecting the composite units should be of adequate length to provide sufficient latitude of motion and travel for the cameras, boom microphone, and the floor director's headphones. A

[please turn to page 9]



CLOSED-CIRCUIT CAMERA CHAIN SCHEMATIC DIAGRAM



#### PARTS IDENTIFICATION

- |                     |   |
|---------------------|---|
| J-1                 | Two-contact, open-circuit phone jack.   |
| RS                  | Four-contact, single pole four throw, rotary switch.  |
| R                   | Red jeweled, six-volt, pilot light assembly.  |
| W                   | Jeweled pilot light assemblies, six-volt, jewels colored white, amber, blue, green as labeled.                    |
| A                   |   |
| B                   |   |
| G                   |   |
| SW                  | Single pole-single throw toggle switch, 110 volt rating.  |
| SWD                 | Double pole-single throw toggle switch, 110 volt rating.  |
| R                   | These designate 25 watt, 110 volt lamps colored red and green as coded [not to be confused with the pilot bulbs]. |
| G                   |   |
| 6 volt D. C. Supply |   |

Self-contained transformer and rectifier sufficient to supply 6 volts at five amps.

# Making Educational TV Successful

Sherman P. Lawton

Professor of Radio and Coordinator of Broadcasting Instruction, University of Oklahoma

**A**SCHOOL WHICH USES THE FACILITIES of commercial television stations for regular educational programming has two choices: to do a "school of the air" with a unified-subject series, tailored to an identified audience stratum; to do a general education series on a variety of subjects.

This report is an attempt to summarize some of the principles which we think we have learned on *The Open Window*, a general education series of the University of Oklahoma on WKY-TV. We report these guiding principles not as results of controlled research in program effectiveness, but as empirical conclusions based on evidences of audience response. We report them with full humility and the realization that we are still beginners. In one sense, though, we are veterans. With a year's weekly programming, we have, as far as we know, the second oldest continuous university television series.

Our temerity in offering any conclusions at this point may be justified by two factors: some beginners, with even less experience than we have, may find these principles helpful; our series seems to be relatively successful. We do not believe that our suggestions will be especially useful in building a "school of the air." We do think that they might aid in building a general audience for a general education series.

**Make the series a service to the station**—Sometimes educators overlook the fact that commercial stations give their schools two things of cash value: time and personnel. Some school radio broadcasters formerly took the attitude that neighboring stations "ought" to provide time. The obligation appeared to be one-sided, in many cases. Not many educators took the attitude that their programs "ought" to help the station. We know that WKY-TV gives the University of Oklahoma a gift which is worth at least \$25,000 a year. Maybe they "ought" to. But we feel that we are more welcome if we bring to the station programs which it couldn't get anywhere

else, but which it would like to have for program balance or some other reason.

We know that most stations could not do local live shows of the kind that we produce, because they wouldn't have the personnel resources which a great university can provide. We know that WKY-TV couldn't get from the networks programs which are geared to the Southwest. We like to feel that we are wanted because we examined the station's program schedule and facilities and offered it something it couldn't get anywhere else. We avoid talent shows, because we can't compete with New York and Hollywood. But where else could a station get a program on "The Five Civilized Tribes" or the "Trail of Tears"?

Perhaps this attitude is why the manager of the station has repeatedly said that he is proud to have our *Open Window* series, and why the administrative assistant to the manager says he never misses a show if he can help it.

**Make the programs a service to the audience**—A few years ago we were able to improve a series of 4-H radio programs by changing titles like "How the 4-H Teaches Boys to Raise Fat Hogs" to "How to Raise Fat Hogs." The changes in titles meant changes in content and approach. Instead of reporting on the organization and describing its work, the revised programs emphasized subjectmatter of value to the listeners. Using this experience as a basis, we decided not to give departmental reports and descriptions on *The Open Window*. We don't think the general public is interested in the organization of the School of Architecture, but we found them greatly responsive to a show on "Houses for Oklahoma." We encouraged the E. E. School to do "How You Get Your Light" instead of "What is Electrical Engineering."

We try to develop subjectmatter which has a functional value or timely interest for our viewers—in terms of their lives rather than the life of the University.

Don't under-rate your audience in the selection of a subject! In radio, we used to program as if for children, and then we got the adults. In TV, we've been programming at the adult level—and we get the children, too!

At any rate, we have found that we don't have to shy away from rather scholarly presentations of atomic energy, prehistoric animal life, or principles of chemistry—if we adjust what we do to the limitations of the medium, not the presumed limitations of the audience.

Perhaps this is why we hear from our viewers that "Every eye and ear, from our eight-year-old to grandfather, was glued to your program throughout," and "This is one program we think our friends should see, so today we had three families in to see it with us," and "We have a club of seven families which watches every week."

**Personalize and personify**—Many subjects are difficult to center around living people. For example, when we did our program on the Spiro Indians, whose Aztec-like civilization flourished along the Arkansas from about 800-1300 A.D., we had stone tools, shell ornaments, metal implements, fragments of feather-cloth, maps, photographs, and a lot of other things. But all of the visual materials were still. Pictures and stone knives don't move. They don't live. So we panned from a mummy of this long dead race to a living boy whose size and build approximated those of the Spiro people. He wore the clothes, ear-spoons, bone necklaces, and even the tattoos [simulated] that might have been worn by the mummy when he was alive. The development of the show then centered around the boy, who handled the various artifacts as they were needed by the archeologist who was being interviewed.

For the flying saucer program, we rounded up alleged photographs of saucers, models of supersonic craft, and other static material. But to bring the program to life, we had to personalize it. It wasn't hard to get a scientist who explained the saucers in terms of

"spots before the eyes" [*muscae volitantes*], nor a psychologist who spoke of illusion and mass hysteria. It was a bit harder to get a pilot who had been widely quoted as having chased a saucer [he denied *chasing* it] and a former naval intelligence man who believes the saucers are from another planet. But we got them.

We think that this personalizing approach accounts for letters of the kind that say "One of the most fascinating half-hours of my life," "Better than John Kieran," "Truly an Open Window to knowledge."

**Use real things**—Photographs, models, and other visual materials are not especially expensive, and frequently must be used. However, we believe that we get our best response when we use real things. When we did a program on ducks and geese, we used maps which showed flyways and showed taxidermists' specimens of many varieties of fowl. But we had live ducks and geese, too. The fact that one of the ducks got loose in the studio during the program and that a big Canada goose honked excitedly at the chase only added to the interest of the program. For our reptile show, we used maps and pictures, but we also used live rattlesnakes and milked them of their venom. What if one did strike at his handler? No one was hurt, and we had first aid equipment handy. To demonstrate the dangers of drunken driving, we showed by instruments how the reflexes of an intoxicated man are slowed down; a live drunk on TV in a legally dry state might have been too sensational, except that we secured the cooperation of proper authorities in presenting the show. To explain development of a human infant before birth, we showed fetuses at different stages of development, with not a negative response from any viewer. And to help heighten our program on typhoid fever, we showed a typhoid germ through a microscope; as far as we know this was only the second time a microscope had been used on TV.

This attempt to make things real may account for the fact that a medical journal said that this series is "Worth buying a set to see," why a metropolitan newspaper said "The show was as real as the writhing reptiles," and a small town paper said that the information on these programs "should be known to every citizen of the state."

**Get action**—Many subjects seem to lead to static radio-like programs, and directors try to give the effect of action by camera movement and gimmicks. We try to find ways to get physical movement in the programs themselves. In a show on air age education, we started a plane from a nearby town to see whether the passengers could arrive at the studio before the program was over. Lacking remote facilities, we cut in a motion picture of the take-off, previously shot, at the exact time that the plane took off during the show. [With the aid of police escort from the airport, the plane got there.] When we showed the tricks of professional wrestlers [who are really excellent athletes and acrobats, though their exhibitions are often not real contests], we used the OU NCAA national champion wrestlers. To make a point during a program on olfaction, studio participants tried to tell the tastes of bowls of gelatine with their noses plugged. [They couldn't do it.] And to make an archeological museum program come to life, we went out to the site months in advance and took movies of the digging, the brushing, and the sieving.

Perhaps this is one reason our viewers call the program "unique," "refreshing," and "always exciting." Perhaps this is why they say that "Learning is fun when you open the window on a world that is full of interesting things to see and to talk about."

**Don't talk about it—do it!**—Many things can be made clear by discussion, talks and interviews. But we like to do things rather than to talk about them. To show efficient and inefficient ways of doing things, we demonstrated methods of carton-folding, making toast for breakfast, and putting mail into envelopes. To prove the worth of a Geiger counter, we found lost radium in the studio. To demonstrate methods of teaching deaf children to speak, experts taught the children in front of the cameras.

As a result, we hear that interest in the subjectmatter of our programs is high. "Our children always go to an encyclopedia afterward to see what else they can learn." "The discussion at our house lasted longer than the program." Perhaps this is why we get the best response of any daytime program in this area.

**MIBAKIS**—A magic word which

stands for "Make it big and keep it simple." We have found that the station people sometimes insist that this means to keep the production simple. We don't think so. We limit our ideas and develop our outline simply. Our materials and our action are big and simple. But if special camera work will get the idea across more effectively, we use it. However, we aren't fond of electronic gimmickry, and use special effects sparingly.

Our respect for our friends throughout the state has increased as time has gone on. They will stay through some rather abstruse electronics, if we MIBAKIS. They'll look at horror shots of atomic radiation and not be offended. They will look at an oozing cancer, close-up, share our sorrow at an 11-year-old guest who is dying of leukemia, feel our pity for a one-year old baby whose eye has been enucleated because of cancer—and go out the next day to give generous checks to solicitors in the cancer fund drive.

We certainly don't feel like veterans after our first year. We tremble for ourselves in the years ahead. But we have a start, now.

**Our recent membership drive** handled by Mrs. Gertrude G. Broderick and William D. Boutwell was a real success. Nearly seventy-five new members were enrolled as a result of the first mailing. This drive is continuing until AER is brought again to its full strength.

**The Joint AER-DAVI Committee on Television** is planning the publication of several significant papers on educational television as prepared by various leaders in the field. Chairman of this committee is Dr. I. Keith Tyler, Ohio State University, a past president of AER. Under his guidance the Television Committee will present the television portions of the program at the DAVI convention to be held in Boston in February. Dr. Tyler also gave the principal talk at the television session of the NEA convention held in San Francisco in July. This program was organized as a cooperative venture.

[concluded from page 7]

minimum of fifty feet is advisable in most instances. All plugs and fittings should be metal covered or shielded to prevent breakage and damage through normal usage or careless handling.

# Progress in the Empire State

Eugene S. Foster

Executive Secretary, The Empire State FM School of the Air, Syracuse University  
Radio and Television Center

IN THE OCTOBER, 1948, ISSUE of the *AER Journal* an article appeared about the Empire State FM School of the Air which might have been titled "An Interesting Experiment." In the past three years we like to think we have passed through the experimental period and may now take our places alongside other outstanding schools of the air.

Several significant changes have occurred since that first article of three years ago. The Empire State FM School of the Air has been incorporated by the Regents of the State of New York as an educational non-profit organization. A Board of Trustees now determines overall policy matters. Serving on the Board are six superintendents of schools, six station owners or managers, and three representatives of New York State colleges and universities.

With incorporation came a plan for financing the operation. The Board of Trustees meets each June to approve a budget for the coming year, then determines how the money shall be raised from schools and school systems using the programs. The systems pay a small percentage [.000141] of their total educational budgets while individual schools pay according to the number of full-time elementary teachers [\$20 for a five-teacher school up to \$80 for a thirty-teacher school]. The Trustees have firmly established the policy that out-of-pocket expenses must be born by the educational members and stations are asked for nothing beyond use of their facilities and programs which one or two contribute.

During the school year, 1950-51, about \$8,000 was raised and dispersed by the Central Office. Major item in the budget was the preparation and distribution of a ten-page weekly pre-program bulletin. The cover page gives the weekly schedule and is followed by a separate utilization sheet for each program to be heard during the week. About 2,500 of these bulletins were distributed weekly to reach the schools about ten days before the

opening of the broadcast week.

No money from the School of the Air budget is allotted to programs and program preparation. Each school system contributes what it can and other groups such as universities and stations furnish the rest. For example, the city of Rochester with twenty years experience furnished last year about 30 per cent of the programs; Syracuse—10 per cent; Cortland—5 per cent; New York State College of Forestry and Syracuse University Radio and Television Center about 20 per cent; and the Ithaca College Radio Workshop 10 per cent. Station WIBX in Utica also contributed 10 per cent.

The air time is donated by the twenty FM stations which cover nearly all of New York state outside of Metropolitan New York City. It has been conservatively estimated that the \$8,000 spent from the Central Office was used to coordinate the activities of a School of the Air which would have cost \$250,000 to duplicate. The benefits of such an operation cost our largest financial contributor, Buffalo, \$2,373 while some individual schools paid as little as \$10.

The "World's Largest Educational Network" is a broadcasting reality thirty minutes a day, five days a week. Most of the programs are fifteen minutes long and are designed to be used in the elementary classrooms of the state. Time is allotted to the various grade levels as follows: primary—25 per cent; intermediate—35 per cent; and upper elementary—45 per cent. By actual count last year the programs were used in 10,000 elementary classrooms each week in the member schools. No estimate of listening non-members was available.

Comparison of School of the Air programs with those heard in other areas was, for the most part, favorable. We consider the Rochester concerts which are planned by Howard Hinga, music supervisor in Rochester, and performed by the Rochester Civic Orchestra second to none in music education. The *Adventure Trails* program

in literature from Ithaca College under the direction of John Groller was uniformly excellent in quality, as was *We Know A Story* for primary grades from WIBX in Utica. The Syracuse schools and Syracuse University co-operated on an intermediate-grades literature program, *Our Friends in Books*, which was most favorably received.

So much for a factual report. Now, what is the place of the Empire State FM School of the Air in the overall picture of radio education in this country? First and foremost, like any co-operative enterprise, it makes available to communities benefits of operations too large to be supported individually. Now that the FM picture has stabilized and programs may be relayed without use of expensive lines, any group of communities in fairly close proximity can exchange programs. And if they feel live programs are out of the question at first they can always draw upon transcribed series such as the Westinghouse *Adventures in Research*. No longer is good radio time limited to students in large cities. FM time is available, the FM signal is superior in quality. The cooperative plan which has worked so well in New York state might work equally well in other parts of the country.

The Empire State FM School of the Air is also looking for opportunities to render a service to radio and television in education throughout the country. At the Columbus Meeting last May an offer was made to use School of the Air facilities to develop an "idea exchange" among educational radio organizations. Any stations or schools who wish to keep up to date on developments in other parts of the nation may be placed on a mailing list by writing to the Executive Secretary of the Empire State FM School of the Air, Syracuse University Radio and Television Center. The mailing list will then be circulated to all those who have written in. The only requirement is that each must have something to contribute to the others and must agree



to include each of the others in his routine mailing lists. In return he will get all mailings from the others.

As we enter our fifth year of operation the challenges to the institution are endless: extending coverage to the few areas of the State not now included; increasing our membership by the addition of schools who have not yet joined; doing what we can to stimulate more effective use of the programs in the classrooms; improving the schedule and making a real contribution to radio education throughout the country. The Empire State FM School of the Air having passed successfully through its experimental phase is now prepared to continue and improve its service to the schools of New York State.

### AER Committees

#### Committee on Reorganization—

John C. Crabbe, College of the Pacific, Stockton, California, *chairman*; Franklin Dunham, U. S. Office of Education, Washington 25, D. C.; Kathleen N. Lardie, Detroit Public Schools, Detroit 6; Blanche Young, 150 N. Meridian, Indianapolis, Indiana; Katherine Saunders, 180 Ridgeway, Rochester, New York; Gertrude G. Broderick, U. S. Office of Education, Washington 25,

D. C.

#### Reorganization Committees—

*Constitution*: Allen Miller, *chairman*, State College of Washington, Pullman; *Publication*: Katherine Saunders, *chairman*, 180 Ridgeway, Rochester, New York.

#### Standing Committees—Industry

*Liaison*: Thomas D. Rishworth, University of Texas, Austin; *AER-English*: Leon C. Hood, 61 E. Lafayette, East Orange, New Jersey; *AER Script Contest*: Sherman P. Lawton, University of Oklahoma, Norman; *Budget and Audit*: Harry P. Skornia, Indiana University, Bloomington; *Membership*: Kathleen N. Lardie, Detroit Public Schools, Detroit 6; *Nominating*: Paul Bogen, University of Nebraska, Lincoln; *Record Review*: Dorothy Klock, WNYE, 29 Fort Green Place, Brooklyn 1, New York; *Memorial*: Harriet Hester, Marshall-Hester Productions, 521 Fifth Avenue, New York; *AER-Scholastic Script Contest*: Olive McHugh, 1868 N. Cove, Toledo, Ohio; William D. Boutwell, Scholastic Magazines, 7 East 12th Street, New York 3; *Television*: Don Lyon, Syracuse, New York; *AER Liaison*: Franklin Dunham, U. S. Office of Education, Washington 25, D. C.

## Events—Past and Future

### Siegel Honored by UNESCO

Seymour N. Siegel, director of radio communications, City of New York, has been appointed chairman of the Radio and Television Committee for the Third National Conference of the United States National Commission for UNESCO. The meeting will be held at Hunter College, New York City, January 27-31.

The following industry committee will serve with Mr. Siegel: Arnold Hartley, WOV program director; Carl S. Ward, WCBS general manager; Charles Baltin, WHOM vice-president; Leon Goldstein, WMCA vice-president; Dave Driscoll, WOR director of news and special events; Richard Pack, WNEW program director; Chris J. Whitting, DuMont Television Network director; Ted Cott, WNBC general manager; Helen Sioussat, CBS director of talks and Doris Corwith, NBC supervisor of Talks.

The purpose of the conference is "to

bring together a group of leaders, broadly representative of American life, to consider ways to improve our understanding of and participation in world affairs, particularly through the United Nations and the Specialized Agencies." Some two thousand persons are expected to attend.

### WNYC Offers Legal Series

A new series of lecture-type programs of special interest to the thousands of attorneys and jurists in the New York area will start over WNYC—FM at 8:30 p.m., Monday, January 7, under the auspices of the Association of the Bar of the City of New York.

These hour-long broadcasts, titled *For Bench and Bar*, will cover numerous facets of jurisprudence, ranging from "Highlights of the Revenue Act of 1951" to "Current Conflicts in Collective Bargaining Issues." Each program will feature outstanding attorneys and jurists who are experts in the subject under discussion. In this way,

members of the legal profession can keep up with the numerous changes in laws, practices and decisions.

The first program on January 7 will take up "Problems in Price Control Regulation," with Ferdinand J. Wolfe as chairman. The speakers will be Harold Leventhal, chief counsel, Office of Price Stabilization; Leonard Rovins, counsel to the National Retail Dry Goods Association; and Herman Hornmell, Jr., a member of the New York Bar.

Titles for the January and February programs are: January 7—"Problems in Price Control Regulation"; January 14—"Highlights of the Revenue Act of 1951"; January 21—"Democracy and Natural Law"; January 28—"Current Conflicts in Collective Bargaining Issues"; February 4—"Federal Administrative Controls"; February 11—"Pre-trial Practice in the Federal Court"; February 18—"Corporate Securities and the Commercial Code"; and February 25—"The Excess Profits Tax"—with particular reference to new corporations.

### SCAFBRAT Awards

*Halls of Ivy*, broadcast by KFI [NBC] and *The Ruggles*, televised by KECA-TV [ABC], were the outstanding Hollywood radio and television programs of the year 1950, according to the views of members of the Southern California Association for Better Radio and Television. The results of SCAFBRAT's second annual awards poll were announced February 19. *Halls of Ivy* and *The Ruggles* were selected as "outstanding" among twelve radio and seven video category winners.

Eligible programs were limited to those produced in the Los Angeles area.

The television winners were as follows: Drama—*The Ruggles*, KECA-TV; Education and information—*TV University*, KFI-TV; Comedy and variety—*Alan Young*, KTTV; Reporting; news interpretation—*Clete Roberts*, KLAC-TV; Music—*Harry Owens' Hawaiians*, KTLA; Sports—*Tom Harmon*, KTTV; Public service—*City at Night*, KTLA; Program of the year—*The Ruggles*.

The radio winners were: Drama—*Lux Theater*, KNX; Family listening—*Ozzie and Harriet*, KECA; Comedy drama—*Halls of Ivy*, KFI; Comedy

and variety—*Jack Benny*, KNX; Reporting; news interpretation—*Chet Huntley*, KNX; Education and information—*University Explorer*, KNX; Music [live]—*Standard Hour*, KFI, [recorded]—*Evening Concert*, KFAC; Literature; philosophy—*Guy Bates Post*, KFAC; Children's program—*Happy Theater*, KECA; Agricultural—*Frost Warnings*, KFI; Home and garden—*Herbert J. Mann*, KFI; Sports—*Tom Harmon*; Program of the year—*Halls of Ivy*.

### St. Louis Opens 1951-52 Program

KSLH, the St. Louis Board of Education's FM radio station, resumed its regular schedule of broadcasting Monday, September 24. The station, which is on the air only during the school year, offered twenty program series for the fall semester. All of the series are planned by special teacher committees and designed for classroom listening. They include programs in science, language arts, guidance, health, music, art, and social studies. Five of the series are directed to high school classes, the other fifteen to elementary schools.

Station KSLH broadcasts on a frequency of 91.5. The station is on the air 9:10 a.m. to 11:00 a.m. and 1:10 p.m. to 2:30 p.m. Monday through Friday. The studios and transmitter are located in the Audio-Visual Building at 1517 S. Theresa Avenue, St. Louis 4, Missouri.

### Wisconsin Offers Exhibit

The Wisconsin School of the Air has made available to centers of educational radio a traveling exhibit of the creative art work produced on their *Let's Draw* series, twice winner of a First Award at the Annual Exhibition of Educational Radio Programs.

The exhibit includes eighteen mounts of the children's work, sample scripts, teacher's manual, and a tape recording including excerpts of the various types of motivation used in the broadcasts and a discussion of the procedures of the series by James A. Schwalbach, its creator.

*Let's Draw*, now in its sixteenth year, provides a complete art curriculum when no other art education is provided and a rich supplement to established courses. Last year the registered listening audience in all types of schools reached 85,851 boys and girls.

An advisory committee of art educators evaluates the programs during the year. The philosophy underlining the series parallels that of the Wisconsin Statewide Art Curriculum Committee of which Mr. Schwalbach is a member.

### Operates First Facsimile Network

The first facsimile network in the history of broadcasting began operation in late March with daily programs originating at Columbia University's Graduate School of Journalism. The network, which covered parts of New York, New Jersey, and Pennsylvania, was a joint venture of Columbia, Hogan Laboratories, Inc., Rural Radio Foundation, and the following radio stations: WOR-FM, New York City; WHVA, Poughkeepsie, N. Y.; WQAN-FM, Scranton, Pa.; and WHCU-FM, Ithaca, N. Y.

Columbia's facsimile transmitter, a gift of the *New York Times*, has been broadcasting for a half hour every day during the school week since February 5. This, however, is the first time that a network broadcast on a five-hour daily schedule has been attempted.

The experiment was carried out in conjunction with the Farm and Home Week then taking place on the campus of Cornell University at Ithaca, N. Y. Facsimile receivers were in operation at various places at the exhibit.

The programs originated in the facsimile room in the Journalism Building on the Morningside Heights campus. They were sent by land-line to the WOR-FM transmitters in Bergen, N. J. From there they were sent out over the air to WHVA in Poughkeepsie, and relayed in turn by WQAN-FM in Scranton and WHCU-FM in Ithaca, which broadcast them to the Farm and Home Week exhibit.

Material for the transmission came from the United Press, which supplied up-to-the-minute news via teletype; the United States Weather Bureau in New York City; ESSO Touring Service and the New York State Police, who provided road condition information; and the Rural Radio Foundation.

An unusual feature about the method of transmission was its use of the regular carrier wave of FM radio stations. The FM carrier wave is modulated by the facsimile signal in

the supersonic frequency range which is inaudible to human ears. This makes it possible for an FM station to carry its normal sound program at sonic or audible frequencies and at the same time broadcast a facsimile program. This transmission method eliminates the need for additional channels to carry facsimile, and allows FM broadcasters to use existing equipment.

The facsimile receivers produce a "faxpage", 9 by 12 inches, every 3 1/3 minutes. A five-hour broadcast is equivalent to twenty standard newspaper pages. The daily program was prepared by a staff of fifteen graduate students under the direction of Professor John Foster of the Journalism School. The students gave up their Easter vacation to carry out the experiment.

The facsimile equipment used was designed by Hogan Laboratories, Inc., and manufactured by General Electric Company. A special electrolytic paper, developed by Hogan Laboratories, was used in the receiver. This paper, which is in a moist condition before "printing," is impregnated with a chemical solution. The incoming electric current sets up a reaction in the paper, carrying iron ions from a stainless steel bar and depositing them in the paper. As the current varies according to the signal sent out by the transmitter and picked up by the receiver, it leaves more or less iron particles in the paper. These particles form the "print," photograph, or drawing which you see on the "faxpage." According to Elliott Crooks, assistant professor of journalism at Columbia and vice-president of Hogan Laboratories, a hundred years from now the paper will have disintegrated but the "printed" matter will remain.

Dean Ackerman, in a message to the Farm and Home Week which was broadcast via the network, greeted the experiment as a "pioneer operation."

"I am very pleased and proud," Dean Ackerman said, "that Columbia's Graduate School of Journalism has the opportunity to cooperate with the Rural Radio Network and Cornell University in these special Farm and Home Week facsimile broadcasts. It is, in many aspects, a pioneer operation which may well prove of inestimable value in bringing into general use this unusual means of communication not only to rural audiences, but to all

Americans to whom a progressive, free press is more than ever important.

### New Jersey Science Teachers Make Awards

For the first time in the history of television, a state educational association presented awards to programs which it felt had done much to "further the after-school educational interests of American high school, elementary, and college students."

The New Jersey Science Teachers Association, a group of six hundred science educators representing the three levels of institutions of learning in the state, made the awards to television programs on October 10 at their dinner meeting at the Robin Hood Inn, Montclair, N. J.

Dr. George W. Haupt, president of the NJSTA, and chairman of the science education department at Glassboro state teachers college, announced the awards to the following network and local television programs, chosen for their presentation of science concepts and material useful for after-school viewing of science students in New Jersey.

Programs awarded citations and certificates by the New Jersey Science Teachers Association's first TV citations are:

*Johns Hopkins Science Review*, WABD, Channel 5, Tuesday—A program that has presented material of value in chemistry, biology, and physics. In addition, vital problems concerning health and safety were shown.

*The Nature of Things*, WNBT, Channel 4, Saturday—Cited for its presentations in astronomy, general science, and chemistry. The program also carried a simplified yet effective explanation of atomic energy.

*Mr. Wizzard*, WNBT, Channel 4, Saturday—Commended for its presentation of material of value to students in upper elementary and junior high grades. Material shown was of value in the study of units in light, heat, sound, air and air pressure, and photography.

*Zoo Parade*, WNBT, Channel 4, Sunday—Presented in an effective manner, information about animals that was of interest and value to intermediate and upper elementary grade students, but of significance that the biology teacher could use the program as supplementary material in high school

or college classes.

*Wildlife Unlimited*, WOR-TV, Channel 9, Thursday—Valuable for showing the role of science in conservation. The program did much to alleviate fear and superstitions about snakes, bats, and other animals of value for units in biology, general science, and conservation.

*Weatherman*, WPIX, Channel 11, Daily—The program presented material about the weather in an interesting and informative manner that was of value to students when studying the topic as part of elementary or general science.

*Weatherman*, WNBT, Channel 4,

Monday to Friday—The program showed the importance of the temperature, air pressure, humidity, precipitation, and wind velocity and direction in the study of weather, a unit in the upper elementary and junior high science courses.

Harold Hainfeld, chairman of the TV evaluation program, and a teacher at Roosevelt School, Union City, N. J., pointed out that the programs in addition to their value in science education, were also presented over an extended period of time. They were free from objectionable advertisements and advance information on program content was available to interested teachers.

## Idea Exchange

### New Junior League Series

Members of the Salt Lake chapter of the Junior League have completed a transcribed radio series for youngsters from the ages of six to sixteen. An exciting compilation of myths taken from the most fascinating legends of many lands, the thirteen week series, made as one of the league's non-profit, public service enterprises, is ready for distribution, under the title, *When the World Was Young*.

The series is available for boards of education, radio stations, libraries, educational and recreational groups, and for private use. The myths included in *When the World Was Young*, were selected not only to be interesting to children, but to broaden their understanding of and sympathy with the background of the people whose myths they hear.

It was felt that the majority of the myths should be those of Ancient Greece, because of their important reflection on cultural literature. Educators who were consulted agreed that this would contribute much to the value of the series. The teacher's manual which accompanies the series makes more effective its use in the classroom.

*When the World Was Young* was written and transcribed in cooperation with the radio-drama department of the University of Utah. It was prepared under the direction of Mrs. Louise Hill Howe, a member of the production staff of radio station KSL, Salt Lake City, and an instructor at the university.

Music for the series is original and was composed by Robert Cundick, a

young scholarship student at the university.

Myths included in the series are Phaethon, Persephone, Pandora, Orpheus and Eurydice, Echo and Narcissus, Hercules and the Golden Apples of the Hesperides, and King Midas—all from the Greek. Maui, is a legend of the Islands of Hawaii; and Wunz, is a story of the American Indian. Iduna and the Golden Apples, comes from Norway; Lorelei, has its origin in Germany; The Gift of Amaterasu is Japanese, and The Legend of the Palm Tree came from Brazil in an exchange of Good Neighbor culture.

Further information on the series and how to obtain it may be had by writing Mrs. Dean Spear, 3550 Oakwood Ave., Salt Lake City, Utah.

### TV at University of Utah

After a year of experimenting with educational television, the University of Utah is starting the new season with a greatly expanded television prospectus. In 1950-51, two courses were offered for credit over KSL-TV—*Physics in the Modern World* and *Art for the Modern Youth*. On October 14, the University began a new series of educational programs over KSL-TV on "The World U Live In." The fall course is entitled *Courtship and Marriage*, which is Sociology 8 in the regular school curriculum. Instructor is Dr. Rex A. Skidmore, who also teaches the residence course. The time is 4 p.m. on Sunday afternoons, a change in schedule which University officials feel will greatly contribute to increased "at

home" viewing.

Among the lessons in this new television course are a unit on "Maturing Your Personality", "What Is Love", "Dating and Courtship", along with seven other areas of investigation. The course opened with an introductory program on October 14, the theme of which was "Why Study Marriage?" The entire series continued for ten lessons until December 23.

*Courtship and Marriage* is being offered for two University credits, and taken in the same manner as a regular Extension Division Home Study Course. The cost is \$8.00. A text, *Building Your Marriage*, by Skidmore and Cannon is being used in the course. Registration blanks are available at the Extension Division.

For those who don't wish credit for the course, an opportunity is offered to receive a Certificate of Completion. The charge for this will be \$1, for which the student receives the syllabus for the course.

Those who take the course for credit will be asked to take a final examination at the University of Utah, upon the completion of the ten lessons. Those who are signed up for certificates will send in weekly reports on their observations and study. Dr. Robert P. Crawford is in charge of production for the University.

It is planned at the present time to offer a new course for credit each quarter of the year. Thus, another subject will be presented in the series over KSL-TV during the winter, and again during the spring quarter.

Dr. Keith Engar, formerly of the University of Minnesota, has recently joined the staff and is planning extensive television programming other than the course for credit. Among the possibilities being explored are the televising of the children's theatre offerings.

### Radio-TV Set Figures

Further evidence of the affection of the American people for broadcasting was indicated recently when the National Association of Radio and Television Broadcasters revealed that, as of January 1, 1951, an all-time high of 101,818,000 radio and television receivers were in use by the public. A study, made by the NAB Research Department under the direction of Dr. Kenneth H. Baker, showed that each

of the nation's radio homes contained 1.6 receivers [including portables].

The overall total of sets in use was reached by using conservative projections based upon production figures of the Radio-Television Manufacturers Association in correlation with the results of a number of independent surveys conducted in 1950, and represents, according to Dr. Baker, an underestimation.

The receiver count was divided into the following categories:

**Radio Receivers** [excluding automobile sets]—The number in use on January 1, 1951, is set at 72,147,000. Approximately 5,000,000 of these are thought to be located in public places, with the remaining 67,147,000 home sets in the hands of the public.

In 1950, 9,902,000 radio receivers were produced; on the basis of an average life of nine years, 7,891,000 would have been required to replace worn-out sets, and it is believed that 1,711,000

became additional home sets. In addition, it is believed that year-end inventories were increased by approximately 300,000 sets.

**Automobile Receivers**—As 1951 opened it is believed that 19,307,000 receivers were in operation; this figure allows only 196,500 [approximately two weeks supply] for inventories, makes no allowance for discards. Undoubtedly the estimate is well under actual figures because current estimates indicate that in the neighborhood of 55 per cent of the nation's passenger car registrations [estimated in excess of 40,000,000] are radio-equipped. NAB used the more conservative figure, pending outcome of further surveys.

**Television Receivers**—Some 6,600,000 of the 7,463,000 receivers produced in 1950 had been delivered to the public by the end of the year. Added to the 3,764,000 receivers in use before 1950, brings the January 1, 1951 total to 10,364,000.

## AER Record Review

### Voices of Freedom, 1901-1950

**Specifications**—One non-breakable LP at 33 $\frac{1}{3}$  rpm. Written and produced by Sol Panitz. Original score by Emerson Meyers. Narrated by Robert McCormick. Available from Educational Services, Inc. 1702 K St., N. W., Washington 6, D. C.

**Appraisal**—This collection of historic recordings, focused on the general theme of freedom, is interesting, well planned, and, for the most part, well-done. Its one fault is that the "Voices of Freedom" are not presented in a sympathetic and integrated musical setting.

Robert McCormick acts as narrator, tying together the ten vocal excerpts in an easy, almost folksy delivery well-suited to the historicity of the material. The only jarring note is the introduction of the choral background which in this reviewer's opinion suits neither the prose narrator nor the voices out of the past. The excellence of the singing voices and the fact that they are well conducted is obvious; the choir is good enough to be offered on records separately and on its own merits. But this single-record, long-playing album, in which the historical dubbings are necessarily of prime interest, is not helped by having a choral background that from time to time swells suddenly in syncopated transition. An orchestral or organ treatment, one feels, would set off the material to much better advantage. A jacket note indicates that for "the greatest possible effect" the chorus was recorded "in a vast room with solid stone walls", the implication being that

this is experimental or an improvement over more ordinary acoustical surroundings, or both. No advantage is evident in the finished product and the method certainly does not eliminate the conflict in mood between speakers and singers.

In considering recordings made shortly after the turn of the century, one is prepared to make allowances for primitive methods of cutting, for excessive surface scratch, and the normal tonal defects which may be expected in waxings nearly half a century old. In this album the quality of the older recordings is surprisingly good; but the voices of the later notables, specifically Presidents Franklin Delano Roosevelt and Harry S. Truman, seem unnecessarily mediocre. The well-known richness of F. D. R.'s voice here is filtered to a point where it has as little timbre as has the etching of cousin "Rough Rider" Teddy, recorded some thirty years earlier. If anything, as it is presented here, Teddy's oratorical rhetoric is more impressive than his namesake's. Despite such drawbacks, there is great appeal in the record, making available as it does the voices of William Jennings Bryan, William Howard Taft, Thomas Alva Edison, Admiral Robert E. Peary, Woodrow Wilson, Amelia Earhart and Will Rogers, in addition to those mentioned.

When the album is considered as a whole, its shortcomings are minor. It is a worthwhile contribution to the historical recording field and, like the *You Can Hear It Now* albums, it should prove a valuable teaching aid in history and social science classes. With the reservations noted, it is recommended.—

WILLIAM A. COLEMAN, chairman, Radio-TV Division, Fordham University.